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**Midnight Drearies:
Three Moods on Edgar Allan Poe**

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**Midnight Drearies:
Three Moods on Edgar Allan Poe**

by

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Thesis

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Abstract

Midnight Drearies: Three Moods on Edgar Allan Poe

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Edgar Allan Poe has long been considered one of the great writers in Gothic literature. His works, as he himself suggested in his essay “The Philosophy of Composition,” are intended to strike a unique balance between mainstream appeal and higher literary craft. In many ways, my goals as a composer are similar, not just in mitigating this often tenuous dynamic, but also in tapping into powerful emotional states. Poe is a master at creating moods, for instantly drawing the reader into his dynamic worlds. Many of his works spend a significant amount of time, sometimes paragraph upon paragraph as in the opening to *The Fall of the House of Usher*, simply detailing his specific vision of the story’s tenor. In this piece, I was interested in musically depicting the imagery, which Poe so eloquently writes. I have chosen three of Poe’s short stories: *The Black Cat*, *The Pit and the Pendulum*, and *The Fall of the House of Usher*. In each movement, I deliberately avoid any programmatic connection to the story, that is to say specific events in the music do not coincide with any actual depiction of an event within

the intended story. Rather this piece examines and details the specific tone of each story.

Midnight Drearies: Three Moods on Edgar Allan Poe was written for Dan Welcher and the University of Texas New Music Ensemble.

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Midnight Drearies: Three Moods on Edgar Allan Poe

Movement I: The Black Cat

Evil thoughts became my sole intimate - the darkest and most evil of thoughts

Andrew Davis

Static $\text{♩} = 60$

Piccolo *ppp* *p* *ppp* *mf* *ppp*

Oboe *mf* *ppp*

Clarinet in B \flat solo expressive, brooding *p* *mp* *p* *p* *mp* *mf*

Baritone Saxophone *ppp* *p* *ppp*

Bassoon *ppp* *p* *ppp* *ppp* *p*

Horn in F To straight mute

Trumpet in C To straight mute

Trombone To Straight mute

Tuba

4 Tom-toms Bass Drum To Sus. Cym. *ff* *p* *mf* *p* *pp*

Glockenspiel rubber mallets *f* *p*

Crotales *f* *p*

Piano *f* *pp* *mf* *pp* *mf*

Violin I Static $\text{♩} = 60$ (free bowing) *pp* *fp* *pp*

Violin II (free bowing) *pp* *fp* *pp*

Viola (free bowing) *pp* *fp* *pp* *fp* *pp*

Violoncello I II (free bowing) *pp* *fp* *pp* *fp*

Contrabass

9

Picc. *mf* *ppp* *mf* *ppp*

Ob.

Cl. I *p* *mp* *mf > mp* *mp* *f* *mf* *f* *ff*

Bari. Sax. *ppp* *p* *ppp*

Bsn. *ppp* *ppp* *p* *ppp* *ppp* *p*

Hn.

C Tpt.

Tbn.

Tba.

Cym. *pp* *p* to bow

Glock. *pp* *mp* *pp* *mp*

Crot.

Pno. *pp* *mf* *p* *mf*

12

Vln. I *fp* *pp* *mf* *pp*

Vln. II *fp* *pp* *mf* *pp*

Vla. *mf* *pp < fp* *pp*

Vc. *pp* *mf* *pp*

Cb.

15

Picc. *mf* *pp*

Ob. *mf* *pp*

Cl. I *f* *mf* *f* *mf* *mp* *mf* *mp* *p*

Bari. Sax. *ppp* *p*

Bsn. *ppp* *ppp* *p* *ppp*

Hn.

C Tpt.

Tbn.

Tba.

Cym. *p* *mf* *p* *mf* *pp* *p* *To B.D.*

Glock. *pp*

Crot. *To Vib.*

Pno. *p* *mf* *pp* *mf* *pp*

Vln. I *mf* *pp* *mf* *pp* *fp* *pp*

Vln. II *mf* *pp* *fp* *pp* *mf* *pp* *fp*

Vla. *sul tasto* *mf* *pp* *mf* *pp*

Vc. *mf* *pp* *fp* *pp* *mf* *pp*

Cb.

21

23

solo, expressive

poco rit. . . .

Picc.

Ob.

Cl. I

Bari. Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Bass Drum

Cym.

Glock.

Vibraphone
soft mallets

Crot.

Pno.

23

poco rit. . . .

solo
dolorous

solo
dolorous

sul tasto

Vln. I

Vln. II

Vla.

Vc.

Cb.

28 Spiraling
♩ = 72

Picc. *p* *ppp* *pp* *pp*

Ob. *pp* *pp*

Cl. I *pp* *pp* *pp*

Bari. Sax.

Bsn. *ppp*

Hn. straight mute *ppp* straight mute *p* *ppp*

C Tpt. *ppp* straight mute *p* *ppp*

Tbn. *ppp* straight mute *p* *ppp*

Tba.

B. D. *To Gong* *p*

Glock. *p* *pp* *pp*

Vib. *pp con Sca* *sim.*

Pno. *pp* *con Sca*

28 Spiraling
♩ = 72

Vln. I *mf* *p* *mf* *p* *mf* *p*

Vln. II *mf* *mp* *mf* *p* *p* *mf*

Vla. *mp* *ppp* *ord.* *tr.* *s.p.* *ord.* *ppp* *mf* *ppp*

Vc. *mp* *ppp* *ord.* *tr.* *s.p.* *ord.* *ppp* *mf* *ppp*

Cb. *mp* *ppp*

36 37

Picc. *pp*

Ob. *pp*

Cl. I *pp*

Bari. Sax.

Bsn. *p* *ppp*

Hn. *p* open *ppp* *p*

C Tpt. *p* open *ppp* *p*

Tbn. *p* open *ppp* *p*

Tba.

B. D.

Glock. *pp* *pp*

Vib.

Pno. *8va*

Vln. I *f* *p* *p*

Vln. II *p* *f* *p* *f*

Vla. *ord.* *t* *ppp* *mf* *ppp* *ord.* *t* *ppp*

Vc. *ord.* *t* *ppp* *s.p.* *mf* *ord.* *t* *ppp* *ord.* *t* *ppp*

Cb.

41

Picc. *pp* *poco rit.*

Ob. *pp*

Cl. I *pp* *pp*

Bari. Sax.

Bsn.

Hn. *ppp* *p* *ppp* *p* *ppp* *p* *pp*

C Tpt. *ppp* *p* *ppp* *p* *ppp* *p* *pp*

Tbn. *ppp* *p* *ppp* *p* *ppp* *p* *pp*

Tba.

B. D. *Gong* *pp*

Glock. *pp*

Vib. *To Br.D.*

Pno. *pp*

Vln. I *f* *p* *p* *mp*

Vln. II *mp* *f* *p* *p*

Vla. *mf* *ppp* *ppp* *mf* *ppp* *ppp*

Vc. *mf* *ppp* *ppp* *mf* *ppp*

Cb. *ppp*

46 Brooding, Building with Intensity
 46 -80

Picc. *mf* *p*

Ob. *mf* *p*

Cl. I *mf* *p*

Bari. Sax. *mp*

Bsn. *mp*

Hn. solo brooding, with trumpet
mp *mp* *mf* *mp* *mp*

C Tpt. solo brooding, with horn
mp *mp* *mf* *mp* *mp*

Tbn. *mp* *mp*

Tba. *mf* *mp*

Gong To B. D. *mf*

Glock. To Sus. Cym. *mf*

Br.D. Brake Drum *p*

Pno. *mp* *con Ped.*

46 Brooding, Building with Intensity
 46 -80

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Cb. ord. *mf* *p*

49

Picc.

Ob.

Cl. I

Bari. Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Bass Drum

B. D.

Glock.

Br.D.

(8va applies to both staves)

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

52

Picc.

Ob.

Cl. I

Bari. Sax.

Bsn.

Hn.

C. Tpt.

Tbn.

Tba.

B. D.

Glock.

Br. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

55

Picc. *f fp* *f*

Ob. *f fp* *f*

Cl. I *f fp* *f*

Bari. Sax. *cresc. poco a poco*

Bsn. *cresc. poco a poco*

Hn. *f* *mf* *f*

C Tpt. *f* *mf* *f*

Tbn. *cresc. poco a poco*

Tba. *cresc. poco a poco*

B. D. *mp* *p* *mf* *p* *mf*

Glock.

Br.D. *cresc. poco a poco*

Pno. (8) *cresc. poco a poco*

Vln. I *cresc. poco a poco*

Vln. II *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Cb. *cresc. poco a poco*

58

Picc. *f fp* *f* *f fp* *f* *f fp*

Ob. *f fp* *f* *f fp* *f* *f fp*

Cl. I *f fp* *f* *f fp* *f* *f fp*

Bari. Sax. *f* *f* *f* *f* *f*

Bsn. *f* *f* *f* *f* *f*

Hn. *f* *mf* *f* *f*

C Tpt. *f* *mf* *f* *f*

Tbn. *f* *f* *f* *f*

Tba. *f* *f* *f* *f*

B. D. *p* *f* *p* *f* *p* *f*

Glock. *p* *f* *p* *f*

Br. D. *p* *f* *p* *f* *p* *f*

Pno. *f* *f* *f* *f* *f* *f*

Vln. I *f* *f* *f* *f* *f* *f*

Vln. II *f* *f* *f* *f* *f* *f*

Vla. *f* *f* *f* *f* *f* *f*

Vc. *f* *f* *f* *f* *f* *f*

Cb. *f* *f* *f* *f* *f* *f*

61

Picc. *f* *mf* *ff fp* *ff f* *ff*

Ob. *f* *mf* *ff fp* *ff f* *ff*

Cl. I *f* *mf* *ff fp* *ff f* *ff*

Bari. Sax. *mf* *ff fp* *ff* *ff*

Bsn. *mf* *ff fp* *ff* *ff*

Hn. *ff fp* *ff* *ff*

C Tpt. *ff fp* *ff* *ff*

Tbn. *ff fp* *ff* *ff*

Tba. *ff fp* *ff* *ff*

B. D. *pp* *ff fp* *ff* *f*

Suspended Cymbal *pp* *fp* *choke* *ff*

Br. D. *p* *ff* *ff* *f*

To S.D.

Snare Drum

Pno. *ff* *ff* *ff*

63 Furious $\text{♩} = 160$

Vln. I *ff* *f* *ff*

Vln. II *ff* *f* *ff*

Vla. *ff* *f* *ff*

Vc. *ff* *f* *ff*

Cb. *ff fp* *ff* *ff*

72 76 Dark, Hazy
♩=60

Picc. *sub p* *ff*

Ob. *sub p* *ff*

Cl. I *sub p* *ff*

Bari. Sax. *sub p* *ff*

Bsn. *sub p* *ff*

Hn. *f* *gliss.* *ff*

C Tpt. *f* *gliss.* *ff*

Tbn. *f* *gliss.* *ff*

Tba. *sub p* *ff*

B. D. *ff* *pp* *ff* To 4 toms/B.D.

Cym. *pp* *ff* choke To Glock.

S. D. *ff* *pp* *ff* To Vib.

Pno. *ff*

Vln. I *ff* *sub p* *ff* *fp* *ppp* *fp* *ppp* s.p. ---> ord. ord. ---> s.p. ---> ord.

Vln. II *ff* *sub p* *ff* *ppp* *fp* *ppp* *fp* *ppp* ord. ---> s.p. ---> ord. ord. ---> s.p.

Vla. *ff* *sub p* *ff* *ppp* *fp* *ppp* *fp* *ppp* ord. ---> s.p. ---> ord. ord. ---> s.p.

Vc. *ff* *sub p* *ff* *ppp* *fp* *ppp* *fp* *ppp* ord. ---> s.p. ---> ord. ord. ---> s.p.

Cb. *sub p* *ff* *ppp* *fp* *ppp* *fp* *ppp* ord. ---> s.p. ---> ord. ord. ---> s.p.

79

Picc.

Ob.

Cl. I

Bari. Sax.

Bsn.

Hr.

C Tpt.

Tbn.

Tba.

B. D.

Cym.

S. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

[illegible]

Movement II: The Pit and The Pendulum

With Expectation
♩ = 152

I could no longer doubt the doom prepared for me by monkish ingenuity in torture.

4

Picc. *f* *ff* *p* *fp*

Ob. *f* *ff* *p* *fp*

Cl. *f* *ff* *p* *fp*

Bari. Sax. *ff* *f*

Bsn. *ff* *mf* *f*

Hn. *ff*

C Tpt. *ff*

Tbn. *ff* *mf* *f*

Tba. *ff*

4 Tom-toms/Bass Drum *ff* *mf* *fp* *f*

Sus. Cym. *p*

S. D. *ff* *f*

Pno. *f* *ff* *f*

With Expectation
♩ = 152

Vln. I *ff* *fp*

Vln. II *ff* *fp*

Vla. *ff* *fp*

Vc. *ff* *fp*

Cb. *ff* *mf* *fp*

solo aggressive

Suspended Cymbal with drum sticks

Crotales

8 *(tr)* *b* **14 Driving**

Picc. *f p f p f mp*

Ob. *f p f p f mp*

Cl. *f p f p f mp*

Bari. Sax. *mf*

Bsn. *mf*

Hn. *p f*

C Tpt. *p f*

Tbn. *p f*

Tba. *p mf*

4 Tom-t./B.D. *fp f fp f f* Congas *p*

Sus. Cym. *f p f p mf* Bongos *p*

Crot. *f*

Pno. *(8)* *mf*

14 Driving

Vln. I *fp f*

Vln. II *fp f*

Vla. *fp f*

Vc. *fp f*

Cb. *fp mf*

15

Picc. *f*

Ob. *f*

Cl. *f*

Bari. Sax. *f*

Bsn. *f*

Hn. *p* *f* *brass soli*

C Tpt. *p* *f* *brass soli*

Tbn. *p* *f* *brass soli*

Tba. *f*

Congas *f*

Bongos *f*

Crot. *To Br. D.* *mf* *Brake Drum*

Pno. *f*

Vln. I *p* *f* *arco*

Vln. II *p* *f* *arco*

Vla. *p* *f* *arco*

Vc. *f* *arco*

Cb. *f*

21

Picc. *f*

Ob. *f*

Cl. *f*

Bari. Sax. *f*

Bsn. *f*

Hn. *f* *ff*

C Tpt. *f* *ff*

Tbn. *f* *ff*

Tba. *f*

Congas

Bongos

Br.D.

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

31

Picc. *ff*

Ob. *ff*

Cl. *ff*

Bari. Sax. *ff*

Bsn. *ff*

Hn. *ff*

C Tpt. *ff*

Tbn. *ff*

Tba. *ff*

Congas *mf*

Bongos *mf*

Br.D. *mf*

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

37

Picc.

Ob.

Cl.

Bari. Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Congas

Bongos

Br.D. To S. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Snare Drum

43

44

Picc. p f (3+2+2) (2+2+3) (2+3) (2+2+3)

Ob. p f

Cl. p f

Bari. Sax. f

Bsn. f

Hn. ff

C Tpt. ff

Tbn. ff

Tba. f

Congas f

Bongos f

S. D. p f

Pno. f

Vln. I f (3+2+2) (2+2+3) (2+3) (2+2+3)

Vln. II f

Vla. f

Vc. f

Cb. f

48

Picc. (3+2+2) (2+2+3) (2+3) (2+2+2+3) (2+3) *ff*

Ob. *ff*

Cl. *ff*

Bari. Sax. *ff*

Bsn. *ff*

Hn. *ff*

C Tpt. *ff*

Tbn. *ff*

Tba. *ff*

Congas *ff*

Bongos *ff* To Sus. Cymbal

S. D. *ff*

Pno. *ff*

Vln. I (3+2+2) (2+2+3) (2+3) (2+2+2+3) (2+3) *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

54 An Eerie Vamp

Picc. *pp* *mp* *pp*

Ob. *pp* *mp* *pp*

Cl. *pp*

Bari. Sax. *p* *mf* *p*

Bsn. *pp*

Hn. *pp*

C Tpt.

Tbn.

Tba.

Congas To 4 Tom-T. + B. Dr.

Bongos

S. D. To Vib. *pp* *mp* *pp*

Piano dynamics for this section until measure 80 only apply to the left hand
right hand should maintain a constant pianissimo throughout

Pno. *pp* *p* *mf*

54 An Eerie Vamp

Vln. I *pp*

Vln. II *pp*

Vla. *mf* solo molto vibrato

Vc. *mf* solo molto vibrato

Cb.

59

Picc. *pp* *mp* *pp*

Ob. *pp* *mp* *pp*

Cl. *p* *mf* *p*

Bari. Sax. *p* *mf* *p*

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Congas

Bongos

Vib. *pp* *mp* *pp*

Pno. *p* *mf* *p*

Vln. I

Vln. II

Vla. *f* *mf* *mf*

Vc. *f* *mf* *mf*

Cb.

65

Picc. *pp* *mp*

Ob. *pp* *mp*

Cl.

Bari. Sax. *p* *mf* *p*

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Congas

Bongos

Vib. *pp* *mp*

Pno. *p* *mf* *p*

Vln. I

Vln. II

Vla. *f* *mf*

Vc. *f* *mf*

Cb.

71

Picc. *pp*

Ob. *pp*

Cl.

Bari. Sax. *p* *mf*

Bsn.

Hr.

C Tpt.

Tbn.

Tba.

Congas

Bongos

Vib. *pp* *pp*

Pno. *p* *mf* *8va*

Vln. I

Vln. II

Vla. *f* *mf*

Vc. *f* *mf*

Cb.

77

Picc. *mp* *pp* *p* *f*

Ob. *mp* *pp* *pp* *f*

Cl. *mf*

Bari. Sax. *p* *mf*

Bsn. *mf*

Hn. *mf*

C Tpt.

Tbn. *p* *mf*

Tba.

Congas 4 Tom-toms Bass Drum *p* *f*

Bongos Suspended Cymbal *p* *f*

Vib. *mp* *pp* To S. D. *f*

Pno. *p* *p* *mf*

82

81

Vln. I *mf*

Vln. II *mf*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *mf*

88

(2+2+3) (3+2+2) (2+2+3) (2+3) (2+2+2+3)

Picc.

Ob.

Cl.

Bari. Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

4 Tom-t.
Bass Dr.

Cym.

S. D.

Pno.

(2+2+3) (3+2+2) (2+2+3) (2+3) (2+2+2+3)

Vln. I

Vln. II

Vla.

Vc.

Cb.

93 (2+3+2)

Picc. *ff* *ffp* *ff*

Ob. *ff* *ffp* *ff*

Cl. *ff* *ffp* *ff*

Bari. Sax. *ff* *ffp* *ff*

Bsn. *ff* *ffp* *ff*

Hn. *ff* *ffp* *ff*

C Tpt. *ff* *ffp* *ff*

Tbn. *ff* *ffp* *ff*

Tba. *ff* *ffp* *ff*

4 Tom-t. Bass Dr. *fp* *ff* *f* *f* *ffp* *ff*

Cym. *Gong* *ff* *p* *ff*

S. D. *p* *ff* *p* *ff* *p* *ffp* *ff* *To Vib.*

Pno. *ff* *ffp* *ff*

98 Eerie $\text{♩} = 76$

Vln. I (2+3+2) *ff* *ffp* *ff*

Vln. II *ff* *ffp* *ff*

Vla. *ff* *ffp* *ff*

Vc. *ff* *ffp* *sub. pp* (free bowing)

Cb. *ff* *ffp* *sub. pp*

[illegible]

115

119

Flute

Picc.

Ob.

Cl.

Bari. Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

4 Tom-t.
Bass Dr.

Glock.

S. D.

Vibraphone

Ppp

Pno.

119

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

solo molto vibrato

p

solo molto vibrato

p

124

Fl. *pp*

Ob.

Cl.

Bari. Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

4 Tom-t. Bass Dr.

Glock.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.
p

pizz.
p

mf *f* *p* *mf*

mf *f* *p* *mf*

pizz.
p *mp*

140

To Picc. 146

Fl.

Ob.

Cl.

Bari. Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

4 Tom-T. Bass Dr.

Glock.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mp* *p* *mf* *pp* *mp* *ff* *8va*

To Sus. Cym.

55

155 Driving**155** Driving

161

Picc.

Ob.

Cl.

Bari. Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Congas

Bongos

Crot.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

168

166

Picc. *fp* *f*

Ob. *fp* *f*

Cl. *fp* *f*

Bari. Sax. *fp* *f*

Bsn. *fp* *f*

Hn. *mf* *f*

C Tpt. *mf* *f*

Tbn. *mf* *f*

Tba. *fp* *f*

Congas *f* *p*

Bongos *fp* *f* *p*

Crot. *fp* *f*

Pno. *fp* *f*

168

Vln. I *fp* *f*

Vln. II *fp* *f*

Vla. *fp* *f*

Vc. *fp* *f*

Cb. *fp* *f*

172

Picc. *ff* *fp* *p* *f*

Ob. *ff* *fp* *p* *f*

Cl. *ff* *fp* *p* *f*

Bari. Sax. *ff* *fp* *p* *f*

Bsn. *ff* *fp* *p* *f*

Hn. *ff* *mf* *f*

C Tpt. *ff* *mf* *f*

Tbn. *ff* *mf* *f*

Tba. *ff* *fp* *p* *f*

Congas *fp* *p* *f*

Bongos *f* *p* *f*

S. D. *f* *p* *f*

Pno. *f*

Vln. I *fp* *p* *f*

Vln. II *fp* *p* *f*

Vla. *fp* *p* *f*

Vc. *fp* *p* *f*

Cb. *fp* *p* *f*

179

The musical score for measures 179-181 is arranged in a system of staves. The woodwind section (Piccolo, Oboe, Clarinet, Bass Saxophone, Bassoon) and the brass section (Horn, Trumpet, Trombone, Tuba) play a melodic line with triplets, marked *fp* (fortissimo piano) and *f* (forte). The percussion section (Congas, Bongos, S.D.) provides a rhythmic accompaniment, with the Bongos marked "To gong". The piano (Pno.) plays a chordal accompaniment. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) plays a melodic line with triplets, marked *fp* and *f*. The score is in 4/4 time and features a key signature of one sharp (F#).

Picc.

Ob.

Cl.

Bari. Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Congas

Bongos

S. D.

Pno.

179

Vln. I

Vln. II

Vla.

Vc.

Cb.

182 (2+2+3)

Picc. *mf* *f*

Ob. *f*

Cl. *f*

Bari. Sax. *f*

Bsn. *f*

Hn. *mf* *f*

C Tpt. *mf* *f*

Tbn. *f*

Tba. *f*

Congas *f* 4 Tom-toms Bass Drum *p*

Bongos *p* Gong

S. D. *mf*

Pno. *f*

Vln. I (2+2+3) *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

185 Thunderous
♩ = 76

Picc. *ff* 3 *f*

Ob. *ff* 3 *f*

Cl. *ff* 3 *f*

Bari. Sax. *ff* 3

Bsn. *ff* 3

Hn. *ff* 3

C Tpt. *ff* 3

Tbn. *ff* 3

Tba. *ff* 3

Tom-L. *ff* *ffp* 6 *f* 6 *ffp* 6

Gong *ff*

S. D. *ff* To Crot.

Pno. *ff* 3 *con 2da*

185 Thunderous
♩ = 76

Vln. I *ff* 3

Vln. II *ff* 3

Vla. *ff* 3

Vc. *ff* 3

Cb. *ff* 3

49

198 A Little Slower $\text{♩} = 66$ *poco rit.* $(\text{♩} = 50)$

Fl. *pp* *mp* *pp* *ppp* *< ff*

Ob.

Cl. *pp* *mp* *pp* *pp* *ppp* *< ff*

Bari. Sax.

Bsn. *p* *f* *p* *ppp* *< ff*

Hn. *p* *ppp* *To straight mute* *ppp* *< f* *straight mute*

C Tpt. *p* *ppp* *To straight mute* *ppp* *< f* *straight mute*

Tbn. *p* *ppp* *To straight mute* *ppp* *< f* *straight mute*

Tba. *p* *mf* *pp* *ppp* *< f*

Tom-t. *p* *mp* *ppp* *< f*

Gong *p*

Crot. *p* *To Vib.*

Pno. *mf* *mp* *p*

198 A Little Slower $\text{♩} = 66$ *poco rit.* $(\text{♩} = 50)$

Vln. I *p* *ppp* *< ff*

Vln. II *p* *mp* *p* *mp* *p* *mp* *ppp* *< ff*

Vla. *p* *mp* *p* *mp* *p* *mp* *ppp* *< ff*

Vc. *p* *mp* *p* *mp* *p* *mp* *ppp* *< ff*

Cb. *p* *pp* *p* *f* *ppp* *< ff*

*I know not how it was - but, with the first glimpse of the building,
a sense of insufferable gloom pervaded my spirit.*

52

13

Fl. *pp* *p* *pp* *pp* *p* *pp* *pp* *p* *pp* *pp*

Ob. *mp* *f* *mp* *mp < mf* *f* *mf*

Cl. I *p* *pp* *pp* *p* *pp* *pp* *p* *pp* *pp* *p*

Alto Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Gong

Crot.

Vib. *pp*

Pno.

Vln. I *pp* *p* *pp* *pp* *p* *pp* *pp* *p* *pp* *pp*

Vln. II *pp* *p* *pp* *pp* *p* *pp* *pp* *p* *pp* *pp*

Vla. *p* *pp* *pp* *p* *pp* *pp* *p* *pp* *pp* *p*

Vc. *p* *pp* *pp* *p* *pp* *pp* *p* *pp* *pp* *p*

Cb. *p* *pp* *pp* *p* *pp* *pp* *p* *pp* *pp* *p*

tr *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

solo legato, plaintive

3 *3* *3* *3* *3* *3* *3* *3* *3* *3*

23 24

Fl. *p pp pp p pp pp mp pp pp*

Ob. *mp mp mf mp p mp cresc. poco a poco*

Cl. I *pp pp p pp pp mp pp pp mp pp*

Alto Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Gong

Crot.

Vib.

Pno.

24

Vln. I *p pp pp p pp pp p pp pp*

Vln. II *p pp pp p pp pp p pp pp*

Vla. *pp pp p pp pp p pp pp p pp*

Vc. *pp pp p pp pp p pp pp p pp*

Cb. *pp pp p pp pp p pp pp p pp*

31 Brooding

30 (tr)

Fl. *mp* *pp* *pp* *mp* *pp* *mf* *pp*

Ob. *f* *pp*

Cl. I

Alto Sax. *pp* *mp* *mf* *mp*

Bsn. *mp* *mf* *mp*

Hn. *pp* *p* *pp*

Tpt. *pp* *p* *pp*

Tbn. *pp* *p* *pp*

Tba. *pp* *p* *pp*

Gong To B. D.

Crot. *mp*

Vib. *p con Xea* *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p*

Pno. *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p*

8va con Xea

31 Brooding

Vln. I *mp* *pp*

Vln. II *mp* *pp*

Vla. *pp* *mp* *pp*

Vc. *pp* *mp* *pp*

Cb. *pizz.* *p*

solo, expressive

solo, expressive

straight mute

straight mute

straight mute

medium/hard mallets

*dynamics apply only to the right hand
left hand should maintain a steady piano until measure 52*

[illegible]

61

62

63

76

Fl. *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp* *pp*

Ob.

Cl. I solo brooding, expressive *mp* *mf* *mp* *mp* *mf* *mp* *p* *mp* *p*

Alto Sax.

Bsn. *pp* *mp* *pp* *pp* *mp* *pp* *pp* *p* *pp*

Hn.

Tpt.

Tbn.

Tba.

Gong

Crot. Tubular Bells *mp* *p*

Vib.

Pno.

Vln. I *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp* *pp*

Vln. II *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp* *pp*

Vla. *pp* *mp* *pp* *pp* *mp* *pp* *pp* *p* *pp*

Vc. *pp* *mp* *pp* *pp* *mp* *pp* *pp* *p* *pp*

Cb. *pp* *mp* *pp* *pp* *mp* *pp* *pp* *p* *pp*

[illegible]

89 poco rit. 90 Dying Away $\text{♩} = 56$

Fl.

Ob.

Cl. I

Alto Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Gong

Tub. B.

Vib.

Pno.

8^{va}

poco rit. 90 Dying Away $\text{♩} = 56$

Vln. I

Vln. II

Vla.

Vc.

Cb.